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UNIVERSITY OF TORONTO

**Orchestral
Training
Program
1981-82**

OTP - 11

THE OTP CHAMBER ORCHESTRA



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THE OTP CHAMBER ORCHESTRA

SIMON STREATFEILD
CONDUCTOR

FRIDAY, OCTOBER 23 AT 8:15 P.M.
ROYAL CONSERVATORY OF MUSIC CONCERT HALL

OTP III

The Orchestral Training Program was developed jointly by the Royal Conservatory of music and Employment and Immigration Canada in 1979 to train talented young Canadian musicians in orchestral skills preparing them for careers as orchestral musicians. The players are selected by auditions which are held throughout Canada in the spring. They come to Toronto for an intensive twenty-six week period where they gain experience through the unique opportunity of working with fifteen different conductors and 12 master class instructors.

The Orchestral Training Program is now in its third season. The thirty-eight members of this years orchestra come from all over the country with an assortment of birthplaces as diverse as Rome, Shanghai, and Lithuania To help you become acquainted with this year's orchestra we will be featuring two or three players in each program throughout the season.

JACQUELINE MARTINUK (*Bassoon*), born and raised in the west coast town of Powell River, B.C., she began her music studies on the flute at age eleven. In the summer of 1973 she became acquainted with the bassoon while attending the Courtenay Youth Music Centre. She discovered an immediate affinity for the instrument and subsequently moved to Vancouver to study bassoon seriously at the Vancouver Academy of Music and Vancouver Community College. Moving to Victoria in 1975, she attended the University of Victoria, graduating in 1980 with a Bachelor of Music in bassoon performance. While persuing her studies at U. Vic. she also held the position of second bassoonist with the Victoria Symphony. Although her main musical interest is symphonic, she is very interested in jazz, and counts Duke Ellington and Bill Evans among

her favorite composers, along with Bach, Stravinsky, and Bartok. Outside of music, Jackie enjoys swimming, hiking, cycling and scuba diving.

FRED HEGER (Violin) is tonight's concert master. Born and raised in Calgary, he began studying the violin at age 10. A student of Dr. Ebson and Moshe Hammer in Calgary, Fred has recently completed a Bachelor of Music degree at the University of Calgary. A newcomer to Toronto, Fred devotes his spare time to practice, tennis, and figuring out the Metro subway system.

THE CONDUCTOR

SIMON STREATFEILD, one of Canada's most popular and active conductors, was born in England and educated at the Royal College of Music. A gifted violist, Mr. Streatfeild has an impressive background as both a solo and orchestral performer having played in orchestras such as the London Philharmonic, Sadler Wells, and the London Symphony (the last two as principal violist). In 1957 he became a founding member of the renowned Academy of St. Martin-in-the-Fields. Simon Streatfeild now devotes all his time to conducting and since his arrival in Canada in 1965 he has held positions such as assistant conductor of the Vancouver Symphony, and musical director of the Vancouver Bach Choir as well as maintaining an active schedule as guest conductor with orchestras in Canada and abroad. Earlier this year Mr. Streatfeild was appointed conductor and musical director of the Regina Symphony Orchestra, Canada. This is Simon Streatfeild's second appearance with OTP.

OTP'S NEXT CONCERT WILL BE:

FRIDAY, OCTOBER 30 AT 8:15 P.M.
ROYAL CONSERVATORY OF MUSIC CONCERT HALL

Schubert's *Symphony #6, in C major* was written in 1818, when Schubert was 21. The last of the six early symphonies, it has been nicknamed the "Little" to distinguish it from the final or "Great" Symphony also in C major. The work is playful in nature, full of 'Italianisms' and dance-like melodies and rhythms. The influence of Rossini, whose overtures were extremely popular in Vienna at this time, is felt throughout the symphony, especially in the final movement which is a veritable potpourri of stylistic elements, melodies, and rhythmic effects. Beethoven's influence is found in the third movement which for the first time in Schubert's symphonic writing is a true Scherzo rather than the traditional minuet. This Symphony was written for an amateur music society and was first performed privately by the group which consisted of little more than an augmented string quartet. Schubert never heard #6 performed by a full sized orchestra. As was the case with all of the Symphonies, Schubert's *Symphony #6, in C major* was not publicly premiered until after his death in 1828.

Gli Uccelli, "a suite of pieces by old composers for small orchestra" is one of Ottorino Respighi's most charming and least known works. A miniature in comparison to the better known tone poems, *The Pines of Rome* and *The Fountains of Rome*, *Gli Uccelli* is a fine example of Respighi's mastery as an orchestrator, showing the influences of both Rimsky-Korsakov, an early teacher, and Richard Strauss. This work, written in 1927, is a product of the Gregorian phase in Respighi's compositional development, where interest in original composition is supplanted by an enthusiasm for 17th and 18th century music. Most of his musical output from this period is made up of editions and transcriptions of Renaissance works.

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PROGRAMME

Symphony No. 6, in C major

Schubert

Adagio

Andante

Scherzo

Allegro moderato

INTERMISSION

Gli Uccelli (The Birds)

Respighi

Preludio (B. Pasquini)

La columba (J. de Gallot)

La gallina (Rameau)

L'usignuolo (English anon.)

Il cuccu (B. Pasquini)

Symphony No. 35, "Haffner", K.385

Mozart

Allegro con spirito

Andante

Minuetto

Finale - presto

The principal string players for this evening's concert are: Fred Heger, concertmaster; Janet Allen, second violin; Shaun Elder, viola; Karen Henderson, cello; and Marilyn McKeen, bass.

The Extra players for this evening's concert are: Julie Umbrico, harp; Timothy Brown, celeste; and Raymond Bisha, horn.

The transcriptions of the five pieces, each depicting a different bird, that make up *Gli Uccelli* are by no means authentic reworkings in the style of the Renaissance as we understand it today. This suite is rather a pastiche; novel and decorative arrangements with vivid and imaginative orchestral colours and textures.

The "*Haffner*" Symphony, written in 1782, is a reworking of a Serenade commissioned in the same year for Mayor Sigismund Haffner of Salzburg on the occasion of his ennoblement. As is common to many of Mozart's works, this Serenade was written in great haste. At the age of 26, Mozart was experiencing his first major public success with the opera *The Abduction from the Seraglio*, and was in the throes of a troublesome engagement to Constanza Weber (both families opposed the marriage). The Serenade was completed in three weeks, one week overdue due to the fact that Mozart's marriage had taken place a mere three days before. Later that year when Mozart was again in need of a new symphony - quickly - he abridged the Serenade, which originally consisted of six movements, omitting a march and a minuet. The resulting symphony can then be considered serenade-like in nature with a dashing first movement, seductive Andante, folk-like Minuetto, and jubilant Finale. This symphony is atypical in that it is the only Mozart symphony to use double woodwinds.

—Janet Eibner

THE 1981 - 82 SEASON EVENING CONCERTS

| | | |
|---------|---------------------|--|
| Oct. 30 | Henri Temianka | Mozart, Copland |
| Nov. 20 | Lawrence Leonard | Rossini, Brahms, Janacek, Weill |
| Nov. 27 | Alexander Schneider | Bach, Vivaldi, Mozart |
| Dec. 4 | Ezra Schabas | Stravinsky, Ravel, Dvorak, Skalkottas |
| Dec. 18 | Judith Somogi | Berlioz, Beethoven, Mendlesssohn |
| Jan. 15 | Lorand Fenyves | Mozart, Haydn, Enesco/Mozart |
| Jan. 29 | Boris Brott | Somers, Haydn, Ravel, Ginastera |
| Feb. 5 | Steven Staryk | Vivaldi, Bach, Mozart |
| Feb. 19 | Victor Yampolsky | Haydn, Vivaldi, Bach, Hetu |
| Feb. 23 | Andrew Davis | TBA |
| Mar. 5 | Franz-Paul Decker | Mozart, Beethoven, von Einem |
| Mar. 12 | Iona Brown | Barber, TBA |
| Mar. 31 | Raffi Armenian | Beethoven, Haydn, Bartok |
| Apr. 17 | Eleazar De Carvalho | TBA |

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THE 1981-82 OTP CHAMBER ORCHESTRA

Listed alphabetically with birthplace in brackets. All participants are Canadian citizens or permanent residents of Canada.

VIOLIN

Janet Allen (Halifax)
Randy Balzer (Abbotsford)
Atis Bankas (Lithuania)
Regina Bankas (Lithuania)
Julie Dixon (Toronto)
Alison Eldredge (New York)
Fred Heger (Calgary)
Alan Horgan (England)
Alex Hou (Shanghai)
Yvonne Hou (Shanghai)
Rachel King (Vancouver)
Philip Sarabura (Toronto)
Carolyn Smith (Winnipeg)
James Stone (Peterborough)
Edna Wolteger (Rome)

VIOLA

Shaun Elder (London)
Kathleen Hogan (St. John's)
Laurel Howard (Winnipeg)
Catherine Jillings (Regina)
Cathy Martin (Grande Prairie)

VIOLONCELLO

Karen Henderson (Winnipeg)
Cora Kuyvenhoven (Lethbridge)
Alice Ratzlaff (Abbotsford)
Susan Round (New Westminster)

BASS

Marilyn McKeen (London)
James Vivian (Grand Falls)

FLUTE

Janet Ogryzlo (Vancouver)
Dominique Soucy (Chicoutimi)

OBOE

Suzanne Lemieux (Québec)
Karen Rotenberg (Toronto)

CLARINET

Carol Ascroft (Montréal)
Douglas Sanford (Chatham)

BASSOON

Jacqueline Martinuk (Powell River)
Shannon Peet (Edmonton)

HORN

John Ramsey (Smith Falls)
Bonnie Worthen (Minneapolis)

TRUMPET

Susan Barber (Toronto)
John Kargut (Saskatoon)

TIMPANI

Nicolas Kompridis (Greece)

ROYAL CONSERVATORY OF MUSIC

Ezra Schabas, Principal

ORCHESTRAL TRAINING PROGRAM

Philip Morehead, *Musical Advisor*
Jane McDonald, *Administrator*
Timothy Brown, *Musical Assistant*
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